

A PEOPLE'S ARTISTS PUBLICATION

SING OUT!

Vol. 2, No. 2, August 1951 25¢



LES DEPORTADOS

"HERITAGE--U.S.A."

On pages eight and nine of this issue of SING OUT we begin a new, permanent feature of our magazine -- "Heritage: U. S. A." This project will present each month some song from our American musical tradition which, in the opinion of our staff, helps us to understand the democratic history of our country.

There will be two main themes followed in "Heritage: U. S. A." The first could roughly be called "Who Built America", and will present songs of working people, labor songs, songs of construction and building and movement. Our first selection, "Erie Canal", comes under this heading. Future issues will bring our readers songs of seamen, lumberjacks, railroad workers, miners, and many more.

Sing Out

August
1951



Vol. 2
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The second theme might be called "Hard-Hitting Songs". These will be songs of struggle from the mighty democratic movements in our country's history. This will include songs from the Abolitionist Movement, Populist and Socialist songs, union songs, and protest songs of the Negro people and other national minorities.

We are sure that SING OUT readers will welcome this new feature. We should also like to invite comments and suggestions for songs to be printed from all of our readers. Send your ideas and suggestions to: SING OUT, 106 E. 14th St., NYC.

"BANKS OF MARBLE" AVAILABLE AGAIN

Hootenanny Records has just re-issued the recording of "Banks of Marble" and "The Hammer Song" featuring The Weavers which was first released almost two years ago. This fine recording by the now-famous folk song group is particularly appropriate today, when there is a great need for many voices to "sing out danger, sing out warning . . . all over this land."

The re-issuing of this disc is another step forward for Hootenanny Records. The Hootenanny recording of "Spring Song" and "Song of My Hands" featuring Ernie Lieberman and Hope Foye has already reached thousands of people throughout the country. And more releases are planned for the fall and winter.

Meanwhile, if you want to get your copy of "Banks of Marble" and "The Hammer Song", send \$1.00 to People's Artists, 106 East 14th St., New York, 3, N.Y. This includes all postage and handling charges. If you or your organization can sell at least twenty copies of the record, you can make some money in the process. Write to People's Artists for information on bulk sales for both records.

99 Deportados

Mexican Folk Song

The Deported Ones! They are "criminals" lured to the U. S. A. by promises of payment for their work. And when their work is done and they have been properly cheated and exploited they are herded back over the border with nothing to show for their work but sickness and disappointment. The Mexican people of the Southwest -- those native to it before the "Anglos" as well as those migrant laborers from our "good neighbor" -- have long been relegated to second class citizenship. Their songs are a record of struggle for a decent life. This song of the migrant worker whose homeland is poverty stricken (in large measure due to the policies of U. S. investors) and in revolt against an oppressive government, tells the sad story of one person -- and through him the tragedy of all the Mexican "illegal" immigrants. It is an old song from the early 1900's, but it is still being sung -- and the conditions that created it still exist. A quiet ballad, it should be sung smoothly with the intensity and feeling that the story generates.

Flowing

Voy a con - tar - les, se - no - res, voy
a con - tar - les, se - no - res, to - do lo que yo su -
fri, cuan - do de - je yo a mi Pa - tria, cuan -
do de - je yo a mi Pa - tria, por ve - nir a e - se Pa - is.

Serian las diez de la noche,
Serian las diez de la noche,
Comenzo un tren a silvar;
Oí que dijo mi madre
Hay viene ese tren ingrato
Que a mi hijo se va a llevar.

Llegamos por fin a Juarez,
Llegamos por fin a Juarez,
Ahi fue mi apuracion
Que donde va, que donde viene
Cuanto dinero tiene
Para entrar a esta nacion.

Senores, traigo dinero
Senores, traigo dinero
Para poder emigrar
Su dinero nada vale,
Su dinero nada vale,
Te tenemos que banar.

Hoy traen la gran polvadera
Hoy traen la gran polvadera
Y sin consideracion,
Mujeres, niños, y ancianos
Los llevan a la frontera
Los echan de esa nacion.

Adios, paisanos queridos,
Adios, paisanos queridos,
Ya nos van a deportar
Pero no somos bandidos
Pero no somos bandidos
Venimos a camellar.

Los espero alla en mi tierra,
Los espero alla en mi tierra,
Ya no hay mas revolucion;
Vamonos cuates queridos
Seremos bien recibidos
En nuestra bella nacion.

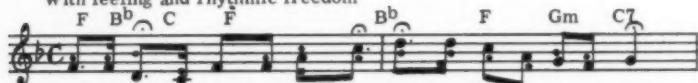


Poetry by Don West
Music by Leon Jero

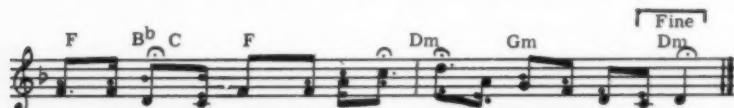
100 Lula Moore

"Clods of Southern Earth", a book of poems by Don West, has been a challenge and an inspiration to many composers, and many musical settings have been made from this poetic documentary of the south. Leon Jero, who contributes the setting on this page, has actually set a whole series of Don's poems to music. These songs present a much needed picture of the Real South. A new book of poetry by Don West will soon be available. Watch SING OUT for more information on this in a future issue.

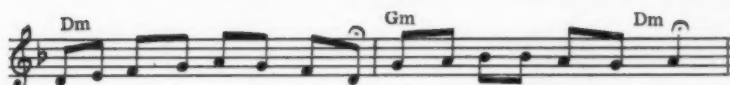
With feeling and rhythmic freedom



1. Lu-la Moore, say why'd you leave us, Why'd you rob us of your smiles,
3. Lu-la Moore, you left us lone-ly, An' the riv-er does-n't sing
5. Fer withev-er' sprig an' blos-som Bloom-in' from thur leaf-y floor



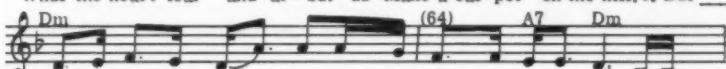
- (1) leave our moun-tains drooped in sor-row Go so man-y lone-some miles?
- (3) Like when glid-in' on its rip-ples You cross'd to the laur-el spring.
- (5) Comes the mem'ries of past morn-in's And of .you, my Lu-la Moore.



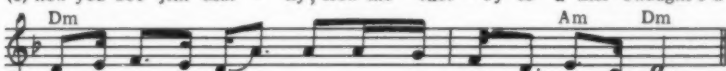
2. Spring-times now don't show thur gladness, In that ol' time sing - in' way,
4. Ev - er morn-in' now you'd find me Nigh the mos-sy kiv - er'd mill,



When your laugh-ter rang and spark-led By the banks of Cartecay. 6. Here's the
Whur the heart-leaf and ar-but-us Make a car-pet on the hill. 8. But



(6) why I left Jim Mul - ky, Though I loved the riv - er hills; I thought
(8) now you see Jim Mul - ky, How the fact - 'ry is a kill- Thought I'd



hoe-in' corn was wor - ser Than a - work - in' in the mills.
cotch'd up with my hoe - in', Went to work - in' in a mill..!

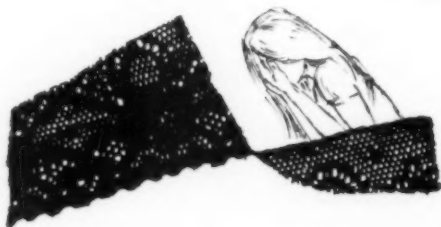


(7) I was young and all a - hank - er Fer soft silk and fan - cy lace,
(9) Look Jim Mul-key, at them wrink-les! All the blood's gone from my face-



And the stuff them fur - ren lad-ies Has to pur-ty up thar face.
Shet a - way from sun and day - light, What's the use of fan-cy lace?

(Del Capo al FINE)



PERFORMANCE SUGGESTIONS: A man sings verses "1" through "5", and a woman sings verses "6" through "9". To close the song the woman and man sing together in two-part harmony - repeating the first verse. The woman, singing the basic melody as the man sings the harmonic part indicated with the small stem-less notes. The verse sequence (as numbered) must be carefully observed.



Bela Bartok, who died in 1945 after a rich and fruitful life in the world of music, did a considerable amount of research on folk music generally and on the peasant music of his native Hungary. His own musical compositions reflect the general theoretical ideas which he presents in the following article, originally written in 1931. The article below consists of excerpts from the original which appeared in English translation recently in the British musical quarterly, "Tempo".

The Influence of Peasant Music by on Modern Music Bela Bartok

The effects of peasant music cannot be deep and permanent unless this music is studied in the country as part of a life shared with the peasants. It is not enough to study it as it is stored up in museums. It is the character of peasant music, indescribable in words, that must find its way into our music. It must be pervaded by the very atmosphere of peasant culture.

The question is, what are the ways in which peasant music is taken over and becomes transmuted into modern music?

We may, for instance, take over a peasant melody unchanged or only slightly varied, write an accompaniment to it and possibly some opening and concluding phrases. This kind of work would show a certain analogy with Bach's treatment of chorales.

Two main types can be distinguished among works of this character: In the one case accompaniment, introductory and concluding phrases, are of secondary importance; they only serve as an ornamental setting for the precious stone, the peasant melody. It is the other way round in the second case; the melody only serves as a "motto" while that which is built around it is of real importance.

All shades of transition are

possible between these two extremes and sometimes it is not even possible to decide which of the elements is predominant in any given case. But in every case it is of the greatest importance that the musical qualities of the setting should be derived from the musical qualities of the melody, from such characteristics as are contained in it openly or covertly, so that melody and all additions create the impression of complete unity.

At this point I have to mention a strange notion wide-spread some thirty or forty years ago. Most trained and good musicians then believed that only simple harmonizations were well-suited to folk tunes. And even worse, by simple harmonies they meant a succession of triads of tonic, dominant, and possibly subdominant.

How can we account for this strange belief? What kind of folk songs did these musicians know? Mostly new German and Western songs and so-called folk songs made up by popular composers. The melody of such songs usually moves along the triad of tonic and dominant; the main melody consists of a breaking up of these chords into single notes ("Oh Du lieber Augustin"). It is obvious that melodies of this description do not go well with a more complex harmonization.

But our musicians wanted to apply the theory derived from this type of songs to an entirely different type of Hungarian songs built up on "pentatonic" scales. It may sound odd, but I do not hesitate to say: the simpler the melody the more complex and strange may be the harmonization and accompaniment that go well with it.

Another method by which peasant music becomes transmuted into modern music is the following: The composer does not make use of a real peasant melody but invents his own imitation of such melodies. There is no true difference between this method and the one described above.

There is yet a third way in which the influence of peasant music can be traced in a composer's work. Nei-

er peasant melodies or imitations of peasant melodies can be found in his music, but it is pervaded by the atmosphere of peasant music. In this case we may say, he has completely absorbed the idiom of peasant music which has become his musical mother tongue. He masters it as completely as a poet masters his mother tongue.

Many people think it a comparatively easy task to write a composition round folk tunes. A lesser achievement at least than a composition on "original" themes. Because, they think, the composer is dispensed of part of the work: the invention of themes.

This way of thought is completely erroneous. To handle folk tunes is one of the most difficult tasks; equally difficult if not more so than to write a major original composition. If we keep in mind that borrowing a tune means being bound by its individual peculiarity we shall understand one part of the difficulty. Another is created by the special character of a folk tune. We must penetrate into it, feel it, and bring it out in sharp contours by the appropriate setting.

(Continued on Page 10)



HERITAGE--U S A

With this song we introduce a series called "Heritage -- U. S. A." (See article on Page 2.) Our country's songs extend all the way from the Psalm singing of the Puritans and imported folklore to political broadsides and to such native folk songs as this one about the Erie Canal. In living, dreaming, working, playing, fighting, and singing we have built our cultural heritage and song traditions. The building of the Erie Canal helped create this tradition, and this famous song is still sung even though the canal boat is a thing of the historic past. Another song on the same theme is "The E-RI-E" which can be found in "Folk Song, U. S. A." by Alan Lomax. Sing the line: "And you'll always know your neighbor, you'll always know your pal, if you've ever navigated on the Erie Canal", and you will feel that this is something good to be cherished and to be identified with.

101 The Erie Canal

American Folk Song

Brightly

I've got a mule, her name is Sal, Fif-teen miles on the

Er- ie Can - al, She's a good old work-er and a good old pal,

Fif-teen miles on the Er-ie Can - al. We've haul'd some barg - es

in our day, Fill'd with lum - ber, coal and hay, And



Dm Gm Dm
 We know ev - 'ry inch of the way From Al - ban - y To
 B^b7 A7 Dm C7 F C7 F
 Buf - fa - lo, Low bridge, ev'ry-bo-dy down, Low bridge, for we're
 C7 F C7
 go-ing through a town, And you'll al-ways know your neigh-bor, You'll
 F B^b Dm B^b C7 F
 al - ways know your pal, If you ev - er nav - i - gat - ed on the Er - ie Can - al.

Here are some additional verses to "Erie Canal", some of which may be new to you. The last verse may be very appropriate soon if the Hit Parade continues its present folk song kick.

We'd better look around for a job, old gal,
Fifteen miles on the Erie Canal.
'Cause you bet your life I'd never part with Sal,
Fifteen miles on the Erie Canal.

Get up there mule, here comes a lock,
We'll make Rome 'bout six o'clock,
One more trip and back we'll go,
Right back home to Buffalo.

Oh, where would I be if I lost my pal?
Fifteen miles on the Erie Canal.
Oh, I'd like to see a mule as good as Sal
Fifteen miles on the Erie Canal.

A friend of mine once got her sore,
Now he's got a broken jaw,
'Cause she let fly with her iron toe
And kicked him in to Buffalo.

You'll soon hear them sing all about my gal,
Fifteen miles on the Erie Canal.
It's a darn fine ditty 'bout my darn fool Sal,
Fifteen miles on the Erie Canal.

Oh, any band will play it soon,
Darn fool words and darn'd fool tune,
You'll hear it sung before you go
From Mexico to Buffalo.



THE INFLUENCE OF PEASANT MUSIC

(Continued from Page 7)

There are many who think the basing of modern music on folk music harmful and not suited to our time. Before arguing with that school of thought let us consider how is it possible to reconcile music based on folk-music with the modern movement into atonality, or music on twelve tones.

Let us say frankly that it is not possible. Why not? Because folk tunes are always tonal. Folk-music of atonality is completely inconceivable. Consequently, music on twelve tones cannot be based on folk music.

It is only recently that one of our reputable musicians held forth like this: "The ulterior motive behind the movement of collecting folk songs that has spread all over the world is love of comfort. There is a desire to become rejuvenated in this spring of freshness; a wish to revitalize the barren brain. This desire tries to hide an inner incompetence and to evade the struggle by comfortable and soul-killing devices."

This regrettable opinion is based on erroneous assumptions. These people must have a strange idea of the practice of composing. They seem to think the composer addicted to collecting folk songs will sit down at his desk with the intention of composing a symphony. He racks and racks his brain but cannot think of a suitable melody. He takes up his collection of folk songs, picks out one or two melodies and the composition of his symphony is done, without further labor.

Well, it is not as simple as all that. It is a fatal error to attribute so much importance to the subject, the theme of a composition. We know that Shakespeare borrowed the stories of his plays from all sources. Does that prove that his brain was barren and he had to go to his neighbors begging for themes? Did he

hide his incompetence? Moliere's case is even worse. He not only borrowed the themes for his plays, but also part of the construction, and sometimes took over from his source expressions and whole lines unchanged.

We know that Handel adapted a work by Stradella in one of his oratorios. His adaptation is so masterly, so much surpassing the original in beauty, that we forget all about Stradella. Is there any sense in talking of plagiarism, of barrenness of brain, of incompetence in these cases?

The work of Bach is a summing up of the music of some hundred and odd years before him. His musical material is themes and motives used by his predecessors. We can trace in Bach's music motifs, phrases which were also used by Frescobaldi and many others among Bach's predecessors. Is this plagiarism? By no means. For an artist it is not only right to have his roots in the art of some former times, it is a necessity. Well, in our case it is peasant music which holds our roots.

Folk music will have an immense transforming influence on music in countries with little or no musical tradition. Most countries of southern and eastern Europe, Hungary too, are in this position. May I conclude my thoughts by quoting what Kodaly once said in this context about the importance of folk music:

"So little of old Hungarian music has survived that the history of Hungarian music cannot be built up without a thorough knowledge of folk music. It is known that folk language has many similarities with the ancient language of a people. In the same way folk music must for us replace the remains of our old music. Thus, from a musical point of view, it means more to us than to those people that developed their own musical style centuries ago. Folk music for these peoples became assimilated into their music, and a German musician will be able to find in Bach and Beethoven what we had to search for in our villages -- the continuity of a national musical tradition."

102 Union Baby

Words and Music by
Paul Kent and Jean Boudin

In case you've been looking for another good union song to sing at Union meetings, this should fill the bill.

Moderate steady tempo

Had a un-ion meet-ing the oth-er night, De -

cid-ing wheth-er or not to fight (strike) Pret-ty girl got

up to say Let's all go out for a raise in pay.

D (CHORUS:) Un-ion Ba-by, Un-ion Ba-by, Like the way I

hear you talk, Un-ion Ba-by, Un-ion Ba-by,

Let's go out and take a walk.

She was just a gal from the rank and file,
I liked her talk and I liked her smile;
In just one look I was on the hook,
She'd a fiery tongue and a saucy look. (CHORUS)

I said, "You're very lovely, certainly,
"You're the cutest gal in the industry.
"I'd love to picket by your side,
"And I hope someday you'll be my bride." (CHORUS)

Cannot tell you now just what I'm gonna do,
Whether or not I'll marry you.
My method isn't very hard,
I'll count the checks on your picket card. (CHORUS)

103 Willie McGee's Goodbye

With conviction
And feeling

Dedicated to Mrs. Rosalie McGee

Words and Music
By Carol Nason

On a grim__ and e - vil day, Fas - cist kil - lers took a -
way__ A Neg - ro work - er's life;__ Just be - fore he was to
die, He wrote down__ his last good - bye,__ Sent this let - ter to his wife: -
REFRAIN: "Tell my child - ren, Tell my child - ren, Tell them why, tell them why, Tell my
child - ren, Tell my child - ren, Why their dad - dy had to die,__ Tell the
peo - ple, Tell all the peo - ple I was in - no - cent of wrong, And the
rea - son that they killed me Was to keep__ the Neg - ro down. Tell my
child - ren, Tell my child - ren, Tell them why, Tell them why, Keep on
fight - ing! Keep on fight - ing! Let these words be my good - bye."

Now our land is filled with shame, Jim Crow "justice" is to blame,
A valiant soul is gone;

Let his message now be heard, gather strength in ev'ry word,

As you pledge to struggle on: -- REFRAIN --

Copyright, 1961 by Carol Nason

104 The Ballad Of William Patterson

Words by Eve Merriam
Music by Herb Haufrecht
and Danny Micheals

People who have been filled with renewed courage through the messages and activity of this people's hero, will also want to know and sing more about him. William Patterson, who is National Executive Secretary of the Civil Rights Congress, is a real people's hero, as this song proves.

With vigor

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: 'From San Fran - cis-co where he was born, Came thund-er-ing 'cross the land, Young Wil - liam Pat-ter-son bat-tling Jim Crow; There he took his stand. Refrain: Where - ev - er peo - ple need de - fend - ing; Where ev - er peo - ple need be - friend-ing; The fight for peace and life ex - tend - ing; Fight! For Peace And Free-dom With Pat - ter - son!

A longshore docker, a trainman cook
And always his courage grew,
A milkhand student, a labor lawyer
A worker through and through,
For Sacco-Vanzetti, he joined the fight
Went picketing Boston Square.
Just call the honor roll and you'll find
His name is everywhere.

Defied the lynchers in Alabama
Day and night unafraid,
For the Scottsboro boys through the ILD
He won that great crusade.

He led the line down in Washington
In the icy cold wind and rain;
For the Martinsville Seven, for
Willie McGee
The struggle was not in vain.

As the fight goes on for the Trenton Two
For the Communist Twelve and more,
Brave Mrs. Ingram -- the whole work-
ing class
And all who say "NO WAR",

CANADIAN YOUTH ISSUE SONGBOOK

The National Federation of Labor Youth in Canada has just published its first songbook, "Towards Singing Tomorrows". A forty-page, photo-offset publication, the booklet contains a host of favorite folk songs and some recent contributions from Canadian song-writers on the theme of peace.

This fine collection cannot be examined just by itself, but must be looked at as a part of the fast-growing cultural activities of the NFLY. Here are songs which have become popular at youth festivals and meetings and picnics in Canada, and so many of the songs have a lot more meaning for NFLY members than to a singer from the States.

It is in this context that we would advise the editors of the song-book to consider a number of criticisms and suggestions. This reviewer would have liked to have seen a good deal more in the way of Canadian folk material and original compositions than were included. Unfortunately, most of the newer topical material is of a very general, anthem-like nature, and one misses the specifics of the fine topical and labor songs which have been included from the U. S.

We were glad to see a number of labor and folk songs from the United States included in this collection, but here again there was some material which was notable by its absence. Of the 18 songs from the States presented, only one was in any way representative of Negro culture -- "The Blue-Tail Fly", and even here there was no indication of the protest nature of this song. But "Study War No More", "Jericho", "Oh Freedom", "Hallelujah, I'm Travelling" and dozens of others which would have been most appropriate were missing. We hope that a future collection will include this material.

One other point, comparatively minor: Some of the songs, which are

(Continued on Page 15)

singing People

by Irwin Silber

The Sons of the Pioneers have added a new singer to their group -- Ezio Pinza, of Metropolitan Opera and "South Pacific" fame. The new combo has waxed two numbers for RCA-Victor, "The Wind Is A Woman" and "The Little Ol' State of Texas". Big-time folk-singers had better watch out that Little Ol' Ezio Pinza doesn't cut into their Little Ol' Market.

The current issue of "World Student News", published by the International Union of Students in Prague, contains an article on Folk Music In The United States by Bob Claiborne, New York member of People's Artists and composer of such songs as "Listen Mr. Bilbo", "It's My Union" and many others.

A friend from Paris addressed the following to Woody Guthrie:

"I been crossing that Trans-Atlantic,
"I thought you knowed,
"I been pushing those sudsy waves,
man, way down the road,
"I've been through the far-off land,
"Where the folks all suffer from
the Marshall Plan,
"I been having some hard travelling,
Lord."

The following is taken verbatim from a New York Times review of Josh White's recent Town Hall concert in New York: "But one listener missed the fighting spirit of his early folk songs -- those he grew up with and made famous -- and the tense enthusiasm of the old shirt-sleeved audience as it shouted its approval. The old songs, with their earthy lyrics, have been replaced by others, and the new ones sound a little smutty, as if they were specially created to please a fashionable public."

105 Lullaby

Words and Music
by Lorry Blakeslee

Here is a sort of children's song that adults are sure to appreciate.

In an easy
Waltz
Tempo

Cmi
Ma - ry had a Bil - ly - goat, She
Gmi Fmi Cmi
want - ed him to play, She want - ed him to
Ab7 [All verses Cmi] [Last time Cmi]
play, but he was sleep - ing. ing. And
Cmi Gmi Fmi
some - times, Some - times
Cmi Ab7 Cmi Finis
We let it go on sleep - ing.

I had a leg-horn hen
I wanted her to cackle (repeat)
But she was peeping.

Grampa had an old Ford car
He'd like to roll along (repeat)
But he's just creeping.

Helen has a lover man
We think that she should smile (repeat)
But she's just weeping.

This earth can give such golden grain
And all should sow and reap (repeat)
Some are just reaping.

We have democracy
We think that it should grow,
We know that it should grow,
But it is sleeping.

-coda-

And sometimes, sometimes
We let it go on sleeping.

CANADIAN SONGBOOK

(Continued from Page 14)

obviously very familiar to NFLY members, appear without music. This makes it difficult to properly estimate the value of these songs and will probably limit the distribution of the book to those young people who are already "in the know".

The important thing, despite these criticisms and suggestions, is that this collection has been printed and is being used. We are sure that the next edition will benefit from many suggestions of Canadian young people and do an even finer job of helping to create a singing peace movement.

-Irwin Silber-

Correspondence

HOUSTON

Dear Editor:

Thought I'd drop you a line congratulating you and the staff on SING OUT. Happy First Anniversary, and here's wishing you many more to come. We are very pleased with the magazine, and especially with the new issue, for it included "Strangest Dream" which has been haunting me since I first heard it sung at a party here in Houston. I have only one slight criticism of your magazine, and that is I feel as does Mr. Kan-evsky, that I would like to see more folk songs in it. Especially in these days when commercial purveyors of music are turning out so many imitation folk songs, we need people active in digging up and publishing genuine ones.

Ed Badeaux

BROOKLYN

Dear Editor:

Here's a check for \$2.00 to renew my subscription to SING OUT. I like the publication very much but would like to suggest that more attention be given to songs for children. Some adult songs appeal to children too, but there ARE songs designed especially for the youngsters. Having three kids, I would appreciate at least one children's song per issue.

Harold J. Levy

MARSEILLES

Dear Editor:

Here we are in Marseilles, having hitch-hiked from Chartres. No singing here as yet, though I almost got to make a speech. Fortunately for the French language, the program was already too long. We hope to do something tonight before pushing on to Italy tomorrow.

The big news however is Paris where we sang for Louis Aragon and his wife Elsa Triolet. They are won-

derful people. As a result, we did an hours program under the auspices of the National Committee of Writers at the Maison de la Puisse Francaise. We did "Talking Union", "Which Side Are You On", "It's My Union", "Talking Atom", "Midnight Special", and many more. It was a smash success and Aragon made a most flattering speech afterward in which he took some powerful cracks at the cult of unintelligibility which has apparently affected even some young progressive poets. We had a brief discussion with some of the poets afterwards on how to write progressive songs.

Bob Claiborne

CHICAGO

Dear Editor:

I would like to see some of the outstanding classics from PEOPLE'S SONGS reprinted in SING OUT. How about "A Man's A Man for A' That" in a future issue?

R. E. Heile

In This Issue

SONGS

Deportados	Page 3
Lula Moore	4
Erie Canal	8
Union Baby	11
Willie McGee's Goodbye	12
Ballad of William	
Patterson	13
Lullaby	15

ARTICLES

Heritage: U. S. A.	Page 2
Hootenanny Records	2
The Influence of Peasant Music (by Bela Bartok)	6
Singing People	14
Canadian Songbook	14
Correspondence	16

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